PROJECTED WORKS, &c.—Tenders have been called for by advertisement for the erection of a new hospital in Endell-street, Long Acre; a lecture-room, chemical laboratory, and other alterations at the Queen's College, Birmingham; for the construction of certain under-ground and other works at the Wellington station, Leeds, comprising arching, retaining walls, cast-iron girder, flagging, road paving, &c.; also for the construction of 2,000 yards lineal and upwards of sewers for the Liverpool Health Committee; for a supply of best Guernsey granite, pit ballast, and flints, at per cubic yard, in St. James's, Clerkenwell; and for a survey, plan, and valuation of the township of Courch, in the parish of Snaith, Yorkshire, and a similar plan, &c., for Snaith township.

GREEK VASES.—On the occasion of a paper being read at the Society of Arts, on the 19th ult., by Dr. Harding, "On some ancient Vases excavated by him from Tombs near Hexamili, on the Isthmus of Corinth, Mr. Birch, of the British Museum, said it was only of late years that the conclusion had been come to that large manufactories of vases existed in Greece; they had always been supposed to be of Etruscan produce. The fictile art had been supposed to be confined almost exclusively to Italy, although numerous excavations had been made at Athens, and a few at Corinth, which had produced specimens similar to those exhibited, and which he divided into classes. The most ancient vases (and which are distinguished from all others by the material of which they are composed) are of a light yellow clay, and have figures and animals painted on them in a morone colour: their date is supposed to be 616 years before Christ. A second class of vases is of a pale red clay, and the figures, instead of being of a morone colour, were traced in black, in order to shew the details more distinctly. This style appears to date from the fifth to the middle of the fourth century before Christ. The third class is one in which the colour was laid on by means of a reed. But, perhaps, the highest style, and one peculiar to the vases found at Athens, is that in which the outline of the figures, &c., is traced on the body of the vase, in white paint, or a sort of carbonate of lime. The specimens exhibited he thought peculiarly interesting, as deciding that the vases of Italy may be considered to be the manufacture of Greeks settled there, and not as having been imported from Greece into that country.

BRECON CATHEDRAL.—Mr. Jesse, in an edition of Hofland's "Angler's Guide," recently edited by him, makes an appeal in favour of the old cathedral at Brecon, now fast mouldering away, neglected, forsaken, and almost unknown. "Who can see it," says Mr. Jesse, "without feelings of the deepest regret? No solemn anthem now ascends to heaven—no choral praise is heard. The insidious ivy creeps through the roof, the floor is damp, and the old oak stalls, with their curiously carved Misereres, are fast falling into decay." We hope that the expostulatinn will not be in vain. If, as there is reason to believe, the Bishop of St. David's be conscious of the decay of this sacred building, so peculiarly committed to his charge, some attempt at restoration may be expected.

COCHRANE'S CURVILINEAR SAW-MILLS, just erected at Woolwich dockyard, bevil the framework timbers and cut all manner of crooked trees along the grain, so that, by aid of subsequent steaming, useful planks are said to be made from what once were useless lumber.

WARMINGTON CHURCH, NORTHAMPTONSHIRE.—Mr. Caveler is preparing for publication architectural illustrations of this beautiful church, misprinted in our last week's notice of Northamptonshire churches as 'Wannington.' A correspondent points attention to Titchmarsh Church in this county, as one of the richest in it.

KENSINGTON.—The whole of the guardians of this parish have resigned, in consequence of the refusal of the Poor-law Commissioners to modify an order, sent to the guardians, to test all applications for relief by offering labour. The suspension of building operations in the parish has driven so many applicants to them, that they found they could not in all cases adhere to the order without cruelty.

THE NEW MUSEUM AT BERLIN, commenced in 1841, from Stüler's designs, at the back of the museum designed by Schinkel, is now completed. The *Athenæum* gives the following particulars of it:—The ground floor will be occupied by ethnographical antiquities and such as illustrate the costume of various nations and races, disposed in rooms whose architecture itself is so *costumed* as to be in accordance with the objects contained in them. In this respect the rooms allotted to the Egyptian antiquities that originally formed the the Minutoli and Passalacqua collections are remarkably striking and characteristic—their walls and ceilings being faithful imitations of genuine examples of Egyptian decoration, copied on the spot. The general *vraisemblance* so produced enhances the interest as well as the effect of the antiquities themselves. In this part of the museum is a cortile or hypæthral atrium with colonnades on its sides, which conveys an equally satisfactory and impressive idea of Egyptian architecture. The degree of illusion which it is calculated to produce will be materially strengthened when the antique colossal ram shall have been placed in its centre. The upper rooms on the first floor of the building are intended to receive the valuable and extensive collection of casts, among which are several colossal groups and figures, including those of Monte Cavallo and the two Farnese. For the rooms themselves decoration has been employed very liberally; they having coloured marble columns—and the walls being incrusted in the lower part with marble or scagliola in which *bas-reliefs* and friezes are inserted as pannels, while the upper space is left for compartments in fresco. The rooms on the second floor are for the collections of engravings and drawings; and are, like the others, made to display much variety of embellishment, but in a lighter and comparatively playful style. The principal staircase is only in progress, but it will ultimately become something superlative of its kind, adorned as it will be with a series of colossal statues and one of frescoes, on which latter Kaulbach is now engaged. Not the least striking feature in this staircase is the magnificent roof (similar in character and construction to the open timber roofs in Gothic architecture), in which Stüler is said to have imitated, if not exactly copied, the idea of that introduced by his master, Schinkel, into his design for King Otho's Palace at Athens.

SOCIETY OF BRITISH ARTISTS.—Professor Ansted's lectures have been numerously attended, and will prove useful.

CURRENT COMPETITIONS.—Mr. Editor: If you have a corner to spare next week, perhaps you will not object to insert a few lines respecting some of the competitions now before the profession. What I wish is, merely to draw your attention to the matter, so that you may keep your eye on the proceedings of a few committees; for instance, those for erecting the "Training College at Cheltenham," the "Brighton College," and the "Fulham Workhouse." With respect to the Cheltenham College, has any one, who applied for the particulars, been favoured with the views of the committee (if there be one) with respect to the amount of premium to be given? or if the architect whose plans are selected will be employed to carry out the work? or if they will keep his designs without remunerating him for them? Just look to the advertisements issued by them, and have a peep at their "stipulations," and see what you can make of them; it seems to me as though the parties who have concocted the affair, have determined not to give the proper instructions to competitors, so that the favoured one may slip into the "job" all the more quietly. Report does *not* speak well of the other two mentioned, so be so good Mr. Editor as give them all a little of your sage advice, something that may come home to their "gutta percha" consciences—a few words as a P.S. to this, with your three stars shining so brilliantly before them.—A COMPETITOR FOR THE WORKHOUSE.

*** All in good time. We know that some, at all events, of the guardians of the Fulham Union are most honourable men, and will strive to act fairly. Let them insist on having professional assistance in the selection.

AN IRON 'HORSE' of 100 tons weight, reared in a blast furnace at the Plymouth Iron-Works, for the last five and forty years, has just been uncovered, preparatory to its removal from the stable, but now inconveniently limited, position in which it has so long stood. This sturdy growth of almost half a century has been found far too unmanageable for removal by mere 'blasting,' the brunt of which it has withstood for the last fortnight, without flinching, so that it has been determined to adopt the scheme whereby our solitary Yankee brethren in the far west often throw such overgrown pebbles clean out of sight, with a single pair of hands, whenever they are found to cumber the ground. In other words, a trench is to be dug for it on the brink of its present position, into which they will pitch it, clear of all further annoyance.

ART IN THE STREETS? YES: ART EVERY WHERE.—A correspondent, referring to our remarks last week on the subject of sentry-boxes, says the *Athenæum*, expresses his desire that Art should be induced to adopt, also, into the family of those for whom she cares, the lamp-posts in our streets and the wooden posts about our parks. On the same principle that is wooing Art amongst us to the service of our domestic utensils, there is no reason why all such things should not have the advantage of her influence, too. It is just as easy to give a tasteful form to these matters as to perpetuate the ancient barbarities. Our correspondent speaks of the lamp-posts opposite Carnarvon-terrace in the Regent's-park as the only really ornamental ones within his recollection; but as we do not ourselves remember the example, we do not recommend it further than by repeating his notice.

TENDERS.

The following are the amounts of four tenders delivered for the proposed additions and alterations to the Devon County Gaol:—

Harvey Torquay	£13,900
Mason Exeter	13,500
Ware Exeter	12,940
Hooper Exeter, accepted	10,700

MEETINGS OF SCIENTIFIC BODIES

Held during the ensuing week.

TUESDAY, FEBRUARY 15.—Institution of Civil Engineers, 8 P.M.

WEDNESDAY, 16.—Society of Arts, 8 P.M.

THURSDAY, 17.—Royal Society, 8½ P.M.; Society of Antiquaries, 8 P.M.

SATURDAY 19.—Institute of Fine Arts, 8 P.M.

TO CORRESPONDENTS.

"*The Accident at Euston-square*."—Bare opinions from anonymous correspondents are valueless. Communications affecting the character of others should be accompanied by the name of the writer, not necessarily for publication, but as a guarantee of good faith. These two remarks will explain why no notice is taken of several letters on the above occurrence.

"*D.*"—We find no pleasure in giving pain. If our power be as great as our correspondent is good enough to say it is, there is more reason for us to use it carefully. As we grow in power so increase our responsibilities.

"*Brick v. Stucco.*"—A pile of letters on this text shall be considered together.

"*D. H.*"—We are unable to advise.

"*G. R. W.*"—Under the 24th of Henry VIII., Commissioners of Sewers are entitled to 4s. per day. What arrangement will be made in respect of the new Commission we cannot say.

"*R. S.*"—Shall we print his name to the letter, or not?

"*H. N. B.*"—Declined with thanks.

"*A Builder.*"—Give notice to the solicitors of the line of your intention.

"*R. D.*"—The time is past.

"*Young Architect.*"—The instructions of the Poor-Law Commissioners are published: apply at Somerset House.

"*T.*"—The truth of the statement in question is guaranteed by a respectable party.

"*Rev. C. M.*"—To what statue in what "Catalogue" do the remarks apply.

"*Curve of pointed Arches*," next week.

"*Professor Cockerell's Lectures*," ditto.

Received.—"W. T.," we will endeavour to call, but cannot promise!, "G. J.," "W. B." Theobald's-road, "W. N." (comes scarcely within our province), "J. P." (Brosbourne), "H. H.," "J. W. A.," compelled to postpone, "S. G." (thanks), "A Subscriber," "E. N." (London), "W. and J. F.," "E. P." Kennington), "Bricks," "J. S. M.," "A. M. R.," "J. T. W.," "Mr. T." (Norfolk-street), "J. H. W.," "A Year's Subscriber," "H. A. M.," "Dr. M'C.," "Mr. S." (Lancaster), "G. R. F.," "A. J. G.," "A Novice," "S. B."

Books received.—"The Baronial and Ecclesiastical Antiquities of Scotland," by R. W. Billings and W. Burn: Parts III. to XI. (Blackwood). "Transactions of the Society of Arts for 1847;" Part I. "Church Needlework," by Miss Lambert. (Murray, Albemarle-street). Howard's "Patent Apparatus for moving Windows." "Sanitary Reform and Agricultural Improvement;" by Mr. Charles Ellerman. (Pierce and Hyde, Strand.) "Sacred Harmonic Society: A Letter to the President." Hoby, Mount-street. "The Port and Docks of Birkenhead, with Maps, Plans, &c.;" by Thomas Webster, M.A. F.R.S. (Chapman and Hall).

"*Books, Prices, and Addresses.*"—We have not time to point out books or find addresses.

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